



'Kinda' 54

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VT EDITOR	***	STEVE MURRAY

1ST TRANSMISSION

1.2.82

Spool: L08442

DURATION

24'50"

PROGRAMME NO

50/LDL/D202L

/72 X

DEPT. DRAMA SERIES/SERIALS		From JOHN NATHAN-TURNER	
PRODUCER OF 'DOCTOR WHO'			
Script Editor	ERIC SAWARD	Project No.	50/LDL D202L
Title of Play, Series episode or Serial		'KINDA' (5Y)	
Author (and Translator)	CHRISTOPHER BAILEY	Dramatised/ Adapted by	
Director (if known)	PETER GRIMWADE	Rec. Wk. & Day (if known)	30 & 32
Studio	TC8 & TC1	TX Week & Day (if known)	30: Wed, Thur, Fri 32: " " "
Cast *		Large (20 plus) / Medium / Small (6 minus)	
pprox. No. & type of Sets		Possible Film Req.	

TYPE OF DRAMA Modern or Period (give date)

Science fiction adventure

Comedy, Drama, Suspense, Thriller, etc.

BRIEF OUTLINE OF PLOT (Information in brackets NOT FOR PUBLICATION)

The DOCTOR and party arrive on the planet of DEVA LOKA. NYSSA is ordered to rest while the DOCTOR, ADRIC and TEGAN explore the planet. First they discover the Windchimes, a place of meditation used by the KINDA; then the Total Survival Suit (TSS) which activates itself escorting the DOCTOR and ADRIC (TEGAN is left dreaming at the Windchimes) to the fortified Dome of an expeditionary team. SANDERS, the leader, believes the KINDA are responsible for the disappearance of several of his men and, as a reprisal, has taken two KINDA hostages. TODD, the science officer, argues the KINDA's innocence, also believing them to be telepathic and more intellectual than they appear. HINDLE, the security officer, has become unhinged by events and oscillates between manic aggression and cowardly submission.

Meanwhile, TEGAN is dreaming some very strange dreams, in which she meets the evil manifestation of a MARA, whose main preoccupation is to experience life through her mind.

(SANDERS decides to search for his missing crew members leaving HINDLE in command. SANDERS meets PANNA, the wise woman of the KINDA tribe, and her young companion KARUNA. The women present him with a very unusual box.

Back at the Dome, HINDLE has completely flipped. Fearing an imaginary attack from the KINDA, he has imprisoned the DOCTOR and TODD and ordered the Dome's self-destruct charges made ready. SANDERS returns to the DOME a changed man. With him he brings the box which he gives to HINDLE. Fearing a trap, HINDLE orders the Doctor to open it. This he does and the Dome is filled with beautiful images of life on DEVA LOKA. During the confusion, the DOCTOR and TODD escape.

Tiring of TEGAN, the MARA has now entered the mind of ARIS, a mute, KINDA male and learned the prophesy that such a male will gain voice (only certain female members of the tribe speak) and lead the KINDA tribe in a great war. This very much appeals to the evil MARA.

The DOCTOR and TODD find their way to PANNA's cave and also learn of the prophesy and PANNA's concern that it is about to be fulfilled. In a vision PANNA shows what is to come: the total destruction of the

continued ...

ANY OTHER POINTS (e.g. names of leading artists if known) (STORY 3 IN TRANSMISSION ORDER)

Starring PETER DAVISON as the DOCTOR, MATTEW WATERHOUSE as ADRIC, JANET FIELDING as TEGAN & SARAH SUTTON as NYSSA.

Guest stars: RICHARD TODD as SANDERS, NERYS HUGHES as TODD & MARY MORRIS as PANNA

PRODUCER'S SIGNATURE:

Date:

John Nathan-Turner

19.6.81

*Delete as appropriate

Blue Copy = BBC 1

Gold Copy = BBC 2

KINDA tribe through a war ARIS/MARA will declare on the Dome.
During the vision PANNA expires.

At the Dome, HINDLE now awaits a real attack, while ADRIC tries frantically to escape.

The DOCTOR collects TEGAN from the Windchimes and learns of her dream, KARUNA confirming the danger of dreaming alone at such a place as it allows evil to pass through the dreamer to DEVA LOKA. TEGAN has been the unsuspecting gateway for the MARA.

ARIS/MARA prepares an attack, having convinced the KINDA he is the fulfilment of the prophesy. The TSS comes from the Dome, but instead of a battle, TRICKSTER, the KINDA's jester, performs an amazing dance around the Suit, confusing the operator and causing it to overbalance. The Suit is opened and ADRIC is found; he had used the TSS to escape. During TRICKSTER's dance, ADRIC had accidentally fired a gun built into the Suit and wounded ARIS/MARA, who has limped away into the forest.

The DOCTOR rushes into the Dome and with TODD's help prevents HINDLE setting off his explosives. He then goes after ARIS/MARA trapping him in a ring of mirrors, causing the MARA to leave ARIS and return to his own world.

At TODD's insistence, plans to colonise the planet are dropped.
(The KINDA are to be left in peace.)

"DOCTOR WHO"

SERIAL 5Y

EPISODE 1: 'Kinda'

by

Christopher Bailey

TELECINE 35mm (38") S.O.F.

SUPOSE CAM

Opening
Titles:

T/J SLIDES

1. Kinda (at 00'25")
2. by Christopher Bailey (at 00'29")
3. Part One (at 00'32")

END TELECINE 35mm

MIX TO

2B 3C 1C

4A (Caption)

(TABLE IN: MASK ON TABLE)

(91) 4 A 1. INT. DOME. CENTRAL ROOM. DAY.

Model: Ext. Dome
thru forest

(THE LARGE TV SCREEN
WHICH OCCUPIES ONE
WALL SHOWS THE
FOREST EDGE:
GLORIOUS DAWN, SUNLIGHT
SLANTING THROUGH THE
GREEN. IT FILLS
OUR SCREEN. THE
DAWN CHORUS IS
UNNATURALLY LOUD.

(92) 2 B
MCU SANDERS in
doorway

PULL BACK TO SEE
THAT IT'S A SCREEN,
AND THAT THERE'S A
SWIVEL CHAIR FACING
IT. WE SEE THE
TOP BACK OF HINDLE'S
HEAD. THE ROOM IS
IN SEMI-DARK.

(93) 3 C
MCU HINDLE in chair
Avoid as much of set
as possible - 1 -

(94)	1	C	SANDERS COMES IN, DRESSING GOWN, TOUSLED HAIR. HE'S JUST GOT UP. HE SWITCHES ROOM LIGHTS TO SIMULATED DAYLIGHT.
+			
(95)	4	A	LS room with table & mask fgd. Screen bgd L
		Caption	WALKS ACROSS AND TURNS DOWN THE DAWN CHORUS.
(96)	2	B	Turns, sees Hindle, fast asleep, mouth open in the chair. Dressed in uniform, weapon on his knees.
		M. 2s HINDLE/SANDERS Hold SANDERS' move fwd. Pan him R to table. Hold his move fwd.	
			SANDERS SEES KINDA MASK ON THE TABLE. QUIETLY REMOVES HINDLE'S WEAPON, POSITIONS HIMSELF BEHIND THE CHAIR, PUTS ON MASK.
(97)	1	C	THEN VIOLENTLY ROCKS THE CHAIR.
		MCU HINDLE as chair is swung round	
(98)	2	B	HINDLE JUMPS OUT OF HIS SKIN, ON HIS FEET, WHIRLS ROUND, SEES MASKED FIGURE. WILD-EYED AND TERRIFIED.
		CU SANDERS in mask	
			SANDERS TAKES OFF MASK)
(99)	1	C	SANDERS: Boo! What's wrong, boy? Bad dreams? Look. (DEMONSTRATES MASK) Just a joke. That's all.
		CU HINDLE as he starts & screams	
(100)	2	B	
		M. 2s HINDLE/SANDERS	
(101)	1		(HINDLE QUIVERS)
		MCU HINDLE	

5E 1A/F 3B 2B

2. FOREST. A SMALL CLEARING. DAY

557

1

A

High LS TEGAN with
Tardis fgd R
Crane down as she
comes fwd & pan her
R to 3s TEGAN/ADRIC/
NYSSA

(THE TARDIS IS STANDING
IN A SMALL CLEARING.
NEARBY, ADRIC AND NYSSA
SIT, IN THE MORNING
SUNSHINE, AT A SMALL TABLE,
PLAYING DRAUGHTS.

WE GET TEGAN'S POV OF
THIS AS SHE RETURNS FROM
A MORNING STROLL.)

558

2

B

3s ADRIC/NYSSA/TEGAN
as TEGAN moves
fwd

TEGAN: Hello. (THEY DON'T LOOK UP).
Who's winning?

ADRIC: (WITHOUT LOOKING UP)
I am. (SHE DOES A MOVE) Thank
you. She's hopeless
in her present state of mind.

NYSSA: Don't exaggerate. I
only fainted.

ADRIC: Twice.

TEGAN: Where's the Doctor?

559

3

B

MCU NYSSA

ADRIC: In the Tardis, Rigging
up a Delta wave augmentor for Nyssa.

560

1

F

3s ADRIC/TEGAN/NYSSA
TEGAN comes fwd
to Tardis

NYSSA: I'm alright. Really.
(SWOONS)

ADRIC: (MATTER OF FACT, GOING
TO NYSSA'S AID) You see.

NYSSA: I can't seem to concentrate,
DOC joins on L (THE DOCTOR APPEARS) that's all.
He X's twds NYSSA

561

2

B

MC 2s DOC/NYSSA

TEGAN: Doctor

562

1

F

THE DOCTOR: (CROSSES TO NYSSA)
Nearly there.

MC 2s TEGAN/DOC
as he returns to
Tardis see
ADRIC/NYSSA in bgd

TEGAN: What's wrong with her?

THE DOCTOR: Oh, just mild mental
disorientation.
Nothing that 48 hours of induced
D-sleep won't cure.

ADRIC & NYSSA
come to Tardis

TEGAN: Is that the Delta wave
augmentor?

2s DOC/ADRIC
as TEGAN & NYSSA
go inside

THE DOCTOR: Yes, of course.
No need to shout. Come along
Nyssa.

DOC leaves

(GOES TO TARDIS)

ADRIC: That's the sonic screwdriver.

Crane up & track
back as ADRIC
comes fwd

THE DOCTOR: Well done Adric,
it's functioning as the Delta
wave form generator.

ML2s as NYSSA
joins

ADRIC: What if we need it.

THE DOCTOR: Why should we need it?

(DOCTOR AND NYSSA DISAPPEAR INSIDE)

TEGAN: (AGGRIEVED) I suppose we're stuck
here now. While she sleeps.

Music

ADRIC: It's beautiful.

(ADRIC LOOKS DOUBTFUL)

2B 3C 1C 4A (Caption)

Music

(102) 3 C 3. INT. DOME. CENTRAL ROOM. DAY.

M. 2s SANDERS/HINDLE
including screen

(SANDERS CASUALLY.
HALF AN EYE ON THE
VIEW)

HINDLE stands

SANDERS: No sign of Roberts?

HINDLE: No sir.

SANDERS: (NONCOMMITAL) Oh.

(00'14")

(HINDLE BRACED UP.
EYES FRONT AND
FLICKERING)

HINDLE: Sir. As designated
2s SANDERS/HINDLE SR Security I would
like, formally to protest at
your failure (NEVER LOOKING AT
HIM) in present dangerous
circumstances to institute an
official emergency round-the-
clock alert. Furthermore...

2s SANDERS/HINDLE
when screen switched
off

SCREEN OFF

Hold SANDERS move fwd
to MC 2s

SANDERS: Wait a minute.
What dangerous circumstances?

HINDLE: (WAVERING) Sir, in my
opinion.....

SANDERS: Your what?

HINDLE: (INTIMIDATED) Sir.

See TODD enter
in bgd

(TODD ENTERS.
SHE IS A CRISP AND
COOL FEMALE
SCIENTIST)

SANDERS: Tell him!

TODD: Tell him what?

Pan R with
TODD to table

SANDERS: In your opinion,
are we in any danger from the
Primitives?

TODD: I've already told him.

SANDERS: Tell him again.

TODD: The Kinda pose no
threat whatsoever to the
security of this expedition.
They are culturally non-
hostile.

(106) 1 C
MCU SANDERS

(107) 3 C
MCU TODD

SANDERS: There you are.

TODD: (CONTINUING) Of course,
from their point of view, we
might pose a threat to them.

(108) 1
a.b.

SANDERS: (PUZZLED) How d'you
mean? What point of view
could they have? They're
savages.

(109) 3
a.b.

TODD: There is the matter
of the hostages we have taken.

(110) 1
2s SANDERS/TODD
with table fgd.

SANDERS: Standard procedure.

TODD: Our procedure. Not
theirs. Please give me that.

3 next

SANDERS: What?

(111) 3 C TODD: The Kinda artefact.
3s SANDERS/HINDLE/TODD
with mask centre (SANDERS HANDS IT
OVER)

(CRISPLY) Thank you.

Tighten to 2s
SANDERS/HINDLE

HINDLE: Nevertheless, I
should like my protest to be entered
officially in the Log.

Hold SANDERS move
round HINDLE

SANDERS: (COLD) Oh you would,
would you, boy?

HINDLE: (STANDING HIS GROUND.
HARDLY) Yes sir./

(SANDERS WALKING ROUND
HIM. THEN:)

(112) 1 C
CU SANDERS/HINDLE
See HINDLE x in
bgd. Pan SANDERS
R to table

SANDERS: You are improperly
dressed Mr Hindle. ~~Your hair~~
~~What's more~~ you have not
brushed your hair. Kindly
retire and attend to it.
Dismiss./

(113) 2 B
2s SANDERS/HINDLE

(HINDLE TURNS ON
HEELS AND LEAVES)

Music



Oh, Mr Hindle!

(HINDLE TURNS)

Pro. (cont...)

1 next

3A 1A/B5A 2A

4. EXT. FOREST. THE WINDCHIMES. DAY.

Music

440. 1 A (THE DOCTOR, TEGAN
HLS DOC/TEGAN/ADRIC AND ADRIC ARRIVE AT
with dingle in fgd. THE WINDCHIMES, HUNG
BETWEEN TREES.

Crane down as they
approach, with bush
set in f/g

A CURTAIN OF GLASS
RODS OR SIMILAR. AS
LARGE AND SPECTACULAR
AS POSSIBLE)

(00'09")

441. 3 A (Sunburst filter) THE DOCTOR: There you are, Tegan.
LS Chimes There's always something to
thru bush look at. If you open your
eyes.

442. 2 A TEGAN: (AWED) What is it?
LS DOC/TEGAN/ADRIC
thru chimes

They approach

THE DOCTOR: Good question.
Any ideas?

(TEGAN PICKS UP A
BRANCH)

Music

Go on. I'm sure it's safe.

443. 5 A (TEGAN SOUNDS CHIMES) /
2-s TEGAN/DOC
Hitting chimes

Wait a minute. That one again.

(SHE DOES)

Now that one. (cont...)

(SHE DOES)

(2 next)

444. 2 A THE DOCTOR: (SINGING) (cont)
 Dah. Dee. A perfect fifth.
 A chromatic structure
 in eccentric sequence! Eccentric (0'08)
 that is. to our ears. Not
 to the ears of whoever built
 3s. DOC/AD/TEG as AD. crawls it. Adric?
 under chimes.
 He runs stick
 along them. Hold DOC
 as he follows ADRIC (ADRIC IS WANDERING
 OFF)
 Pan him L to chimes (00'07")

ADRIC: What?

Adric
 THE DOCTOR:/ Don't wander off.
 Not on a new planet./ So,
 446. 5 A MC 2s TEGAN/DOC Tegan, the question is, who
 with chimes between built it and what's it for?
 them

(N.B. No Scene 5)

2B 5D 3D

(117) 5 D 6. INT. DOME. CENTRAL ROOM. DAY.
Low C. 2s TODD/SANDERS

(SANDERS IS PUTTING
HIMSELF THROUGH HIS
RIGOROUS EXERCISES.
PUFFING AND BLOWING.
TRUNK CURLS.

TODD STANDS BY HIS
SIDE. COOL AND
COMPOSED)

TODD: You push him
too hard.

SANDERS: Nonsense.

TODD: He'll crack.

SANDERS: Think so?

TODD: If you want my opinion?

SANDERS: No thank you. Too
many opinions. As it is.
Meet a few difficulties and.
Suddenly. Everybody's got.
An opinion. That's how. Things
fall apart.

(HE CAN'T DO ANY MORE)

Gib up and swing L He's a wash out.
to hold TODD's move R

TODD: Is that your opinion?

SANDERS: Yes, it is. The
difference is, I'm in charge.
I'll tell you something.
(cont ...)

2 next

(SANDERS GETS TO
HIS FEET, AND
STARTS RUNNING ON
THE SPOT)

(118) 2 B
M.C. 2s SAND/TODD SANDERS: (cont) I welcome
these difficulties. It was
all too easy around here. I
was starting to feel at home.
First time ever. Anywhere.
In forty years./ And that,
when you're a couple of
dozen parsecs off Home World,
can be a dangerous feeling
to have. I think so, don't
you?/
(119) 3 D
MCU TODD
(120) 5 D
Frontal M. 2s
SANDERS/TODD TODD: Which still leaves us
with the question. Where is
Roberts?/

SANDERS: (RUNNING. KNEES
HIGH) It does.

TODD: And the others?

SANDERS: I know, yes.

TODD: There are now only
three of us left.

SANDERS: I can count.

TODD: Well?

4A 5A 1B 2A

7. EXT. FOREST. THE WINDCHIMES. DAY.

(THE CHIMES HANG
TINKLING GENTLY,
SUNLIGHT GLINTING
IN STRANGE PATTERNS.

THE DOCTOR CONTINUES
HIS ANALYSIS, NOT
NOTICING THAT ADRIC
HAS SLIPPED AWAY AND
THAT TEGAN, AT HIS
SIDE, IS BECOMING
HYPNOTISED BY THE
SOUND AND MOVEMENT OF
THE CHIMES IN FRONT
OF HER)

452.

5 A

M2s TEGAN/DOC
with chimes
between them

THE DOCTOR: Of course to build
this, to achieve the delicate
resonances involved, would
require a high level of
technical skill. And yet, look
around. you.

(HE DOES.

TEGAN DOESN'T)

No signs of civilisation. No
cultivation. No roadways even.

453.

2 A

MCU DOC

(HE SOUNDS THE
CHIMES)/

And yet whoever built this must
have a musical sense.....

(HE PLAYS AGAIN)

not unlike ... (cont ...)

(4 next)

Music



(Music
Cont.)

(THE DOCTOR PLAYS
THE CHIMES AGAIN)

454

4 A

C2s TEGAN/DOC

THE DOCTOR: (cont) not
entirely unlike ...

(HE PICKS OUT THE
FIRST COUPLE OF
BARS OF THREE BLIND
MICE)

Our own./

Pan TEGAN L to
tree

(TEGAN SITS DOWN)

Are you sure you're alright?

455

5 A

MCU DOC

TEGAN: What? Yes, yes..I'm
fine just a bit sleepy, that's all

Pan DOC R along
chimes and L
behind them

THE DOCTOR: Must be the fresh
air./ (HE CHIMES AGAIN) It's very
puzzling, don't you think,

ADRIC: (OOV) Doctor.

Pan L to TEGAN

THE DOCTOR: Now where's he got to.

Music

(00'19")

2E 4D 5H/D

8. EXT. FOREST. A CLEARING. DAY.

477 5 H /
 DOC runs in to
 MCU

(THE TSS - TOTAL
SURVIVAL SUIT -
STANDS MUTE AND
MONSTROUS.

A TOTEM TO SOME
SAVAGE GOD. IT'S
FRONT DOOR IS AJAR,
HINGES HEAD TO FOOT. /

478 2 E
 MLS TSS
 ADRIC walks round it

ADRIC STANDS BEFORE IT.

IT TOWERS OVER HIM.

GARLANDS OF LEAVES
AND NEAT PILES OF
APPLES HAVE BEEN LAID
AT IT'S FEET.

479 5 H
 2s DOC/ADRIC with
 TSS f/g R

ADRIC REACHES OUT TO
TOUCH IT./

THE DOCTOR APPEARS)

THE DOCTOR: No Adric! (ADRIC
TURNS)

ADRIC: What is it?

Hold Doc's move
fwd. Pan them
R to TSS

(THE DOCTOR APPROACHES)

THE DOCTOR: Whatever it is
could be distinctly unfriendly.
Look at it!

(THE CHEST OF THE
TSS BRISTLES WITH
WEAPONS)

ADRIC: (COR!) Direct beam!

(4 next)

THE DOCTOR: It's obviously an
armoured suit of some kind.

(GINGERLY THE DOCTOR
SWINGS OPEN THE FRONT
WITH A BRANCH.

Hold Doc's move
round TSS

WE SEE INSIDE)

I would say it's occupant
was probably human in shape -
binocular, bipedal.

(HE INDICATES A
CLUSTER OF FILAMENTS
AROUND THE HEADPIECE)

And the whole thing is controlled
directly from the brain of the
wearer with these (HE POINTS)

480 4 D
MCU ADRIC as
he turns

ADRIC: But where is he...

481 5 D (Pulled back)
MCU fruit & flowers

(HE SCANS THE
FOREST)

Pan up to Low 2s
ADRIC/DOC as Doc
moves forward

DOCTOR: ... Or she, or ...

(HE NOTICES THE
GARLANDS AND APPLES
AND PICKS THEM UP
PUZZLED.

LOOKS UP AGAIN)

Crane up and tighten
as DOC runs back to
TSS

No! Adric!

(BUT TOO LATE.

ADRIC HAS SHUT THE
FRONT. CLICK)

(Break next)

Track back
as they come
fwd.

Pan them R

THE DOCTOR: Standstill. Don't
move. Not a muscle.

Music
↓

5A. 1B

Music
(Cont.)

552 1 B 9. EXT. FOREST. THE WINDCHIMES. DAY.

High MLS TEGAN

(THE WINDCHIMES SHIMMER
AND TINKLE ALONG THEIR
RIPPLING LENGTH.

553 5 A

MLS Kinda as
they come from trees.
Pan them R to Tegan

TEGAN SITS, EYES
CLOSED.

THREE OR FOUR KINDA
EMERGE FROM HIDING.

ONE OF THEM, A SMALL
BOY, CARRIES GARLANDS
AND APPLES.

THEY STEP FORWARD.

THEN, DISTANT SOUND
OF MILITARY MARCH
MUSIC AS PLAYED ON
A TREBLY PA SYSTEM.

THEY PAUSE, LOOK
ROUND, THEN CONTINUE
TOWARDS TEGAN)

(00'18")

5H

482 5 H. 10. INT. FOREST. DAY.

M 2s DOC/ADRIC with
TSS behind.

Track back with them

(THE MUSIC IS COMING
FROM THE TSS, AS IT
HUFFS ALONG, SHEPHERDING
THE DOCTOR AND ADRIC
IN FRONT OF IT, IT'S
WEAPONS TRAINED ON THEM.

THE DOCTOR, EYES
FRONT, IS NOT BEST
PLEASED)

ADRIC: I'm sorry.

(THE DOCTOR DOES NOT
REACT.

ADRIC: I suppose it must have some
sort of an autocontrol function -
so it can work with no-one in it.

THE DOCTOR: Adric.

ADRIC: Yes.

THE DOCTOR: There is a difference
between serious scientific
investigation and meddling.

Pan L with DOC.

Hold TSS's turn

See DOC. rejoin

ADRIC: Yes.

THE DOCTOR: Isn't there!

ADRIC: Yes.

Break next

5A 1B

554 5 A 11. EXT. FOREST. THE WINDCHIMES. DAY.

Low MS of Kinda
with TEGAN fgd R

Pan L with Kinda

(THE ADULT KINDA
WATCH WHILE THE BOY
PUTS APPLES AT THE
FEET OF TEGAN, AND
A GARLAND OF FLOWERS
AROUND HER NECK.

SHE REMAINS SEATED,
EYES CLOSED, IN
FRONT OF THE CHIMES.

SHE MIGHT BE MEDITATING

THE KINDA EXIT)

Music

555

1 B
MS TEGAN

(00'13")

1D 5G 2B 3A

505.

5 G 12. EXT. FOREST. OUTSIDE DOME.

2s DOC/ADRIC DAY.
approaching with TSS
They come to M.C. 2s
& stop.

(THE TSS STILL
ESCORTS THE
DOCTOR AND
ADRIC.

THE MUSIC
FROM THE TSS
STOPS)

(ADRIC'S EYES
FLICK AWAY TO
THE SIDE, WITH
THOUGHTS OF
MAKING A DASH
FOR IT)

506.

3 A
POV model

THE DOCTOR: That's better. No,
besides, it looks as if
we've arrived. /

507.

5 G
M.C. 2s DOC/ADRIC
they exit L

(THEY HAVE
ARRIVED AT
THE DOME.
THE TSS STOPS.)

2E 3F 5G

(307)	5	G	13. INT. DOME. AIRLOCK. DAY.	
			High 3s DOC/TSS/ADRIC	Music
			Crane down as they enter. Pan them L	(ADRIC AND THE DOCTOR ENTER.
				THE OUTER DOOR SHUTS BEHIND THEM. THE DOOR IN FRONT SLIDES OPEN TO REVEAL HINDLE. HE HOLDS A WEAPON. BEHIND HIM, SANDERS AND TODD.)
		Q	GUILLOTINE	
(308)	2	E	C. 2s DOC/ADRIC as they turn	
(309)	3	F	C. 2s HIND/SANDERS	THE DOCTOR: (DELIGHTED) Look! I was right. Two arms. Binocular. Bidpedal. Human! or humanoid, at the very least. I'm delighted to meet you?
(310)	2		2s DOC/ADRIC, gun fgd	(00'30")
				(HOLDS OUT HIS HAND)
(311)	3		MCU HINDLE	
(312)	2		MCU DOC	HINDLE: Stay where you are/
				THE DOCTOR: Intentions unknown, hypothesis unfriendly. As K9 would say/
(313)	3		CU HINDLE	
(314)	2		MCU DOC	HINDLE: Where's Roberts?/
				THE DOCTOR: Roberts? Was he in the ...
				(WAVES IN THE DIRECTION OF THE TSS)
(315)	3		3s HIND/SAND/DOC-	

HINDLE: Answer the question.

THE DOCTOR: I'd be pleased to.
It's rather difficult
to concentrate with ...

(HE INDICATES THE
WEAPON. SANDERS
GESTURES TO HINDLE
WHO LIFTS IT)

Thank you.

(316) 2 E SANDERS: Well?
MCU DOC

can't help THE DOCTOR: Well, I'm afraid we
you. The thing was empty when
(317) 3 F we came across it.
MCU SANDERS

SANDERS: What are you doing
on S14?
(318) 2
MCU DOCTOR, he turns

THE DOCTOR: S14?

TODD:
Deva Loka/ Land/ of the Kinda.
(319) 3
4s HINDLE/SAND/TODD/DOC

THE DOCTOR: The Kinda are
the native life form?

TODD: Yes.

THE DOCTOR: Who built the
chimes?

TODD: Yes.

SANDERS: Well?

THE DOCTOR: Could you repeat
the question?

SANDERS: What are you doing
on S.14?

- 22/1 THE DOCTOR: Oh, just passing
through. (Cont...)

(THE DOCTOR STEPS
FORWARD)

Hold HINDLE's move
to airlock, see
ADRIC in bgd

THE DOCTOR: (cont) Look,
I don't suppose there's a
chance of some breakfast.
Are you hungry, Adric? Adric? He
usually is. Boys, you know.
If you could oblige?/

319a

4
MCU DOC

(NO ANSWER)

Look, if we turn out to be
hostile then fair enough

(HE HAS INDICATED
THE GUN AGAIN)

319b

3
a/b

Pan them L up corridor

Until we do, why not give
us the benefit of the doubt?
Common sense really. Don't
you think?/

SANDERS: Follow me.

(TODD ALLOWS HER-
SELF A SMALL
SMILE)

Music

(00'05")

1B

14. EXT. FOREST. THE WINDCHIMES. DAY.

460 1 B /
 HMS TEGAN

Tighten to MCU

(TEGAN IS SEATED
WITH GARLANDS
AROUND HER NECK
AND FRUIT STACKED
AROUND HER.
SHE DREAMS)

(N.B. No Scene 15)

4A 5A 1B 3A (Caption)

2A (star filter)

16. EXT. FOREST. THE WINDCHIMES.
DAY.

Music

461	<u>1 B</u>	<u>HMS TEGAN</u>	(TEGAN AS BEFORE./
462	<u>4 A + 3A</u>	<u>BCU TEGAN as eyes open</u>	SUDDENLY HER EYES SNAP OPEN. THEY ARE NOT FOCUSED./
463	<u>5 A</u>	<u>CU Chimes</u>	UNDER THE SOUND OF THE EVIL FAINT AT FIRST./
464	<u>2 A (Star filter)</u>	<u>MS Trees</u>	WE TAKE TEGAN'S POV./ THERE IS NOTHING THERE./
465	<u>1 B (Star filter)</u>	<u>MS Trees</u>	
466	<u>5 A</u>	<u>MS Trees</u>	WE GO BACK TO HER FACE AND SLOWLY MOVE IN CLOSER, UNTIL HER EYES FILL OUR SCREEN.
467	<u>2 A (Star filter)</u>	<u>MS Trees</u>	
468	<u>4 A +</u>	<u>MCU TEGAN</u> <u>Zoom in to BCU eyes</u>	SUPERIMPOSE ON THIS, THE STANDING FIGURE OF TEGAN, QUITE SMALL, IN THE BLACK.

Mix to

469 3 A (Caption)
BCU eyes

Zoom in to black of pupil

THE TEGAN WE SEE DOES NOT WEAR THE KINDA GARLANDS OR HAVE THE OFFERINGS OR FRUIT AT HER FEET.

THE LAUGHTER IS QUITE LOUD, AS SHE LOOKS AROUND)

(00'42"

2B 5D 3D + 4A (Caption)

4B (Corridor)

17. INT. DOME. CENTRAL ROOM.
DAY.

(SANDERS IS NOW
STANDING, NEAR
THE LARGE WALL-
SCREEN. SANDERS,
INDICATING THE
FOREST VIEW)

(132) 3 D (SCREEN ON)

LS screen & SANDERS
ADRIC/DOC/TODD fgd

+ (133) 4 A (Caption)

(134) 2 B

MCU SANDERS (EDIT IN
FOREST)

(135) 5 D

3s ADRIC/DOC/TODD with
food fgd.

SANDERS: Y'know something.
This is my fourteenth Ex
and Rec, and I've never
seen a planet like this one.
Look at it. Paradise
isn't it? The sun shines,
the birds sing, food
grows on trees, even the
ILF is friendly. Or used
to be.

THE DOCTOR: The ILF?

TODD: Intelligent Life
Form.

SANDERS: The Primatives.

THE DOCTOR: (TO TODD)
The Kinda?

SANDERS joins

TODD: Yes.

SANDERS: You're not eating?

THE DOCTOR: No ... er ... no.
I don't seem to be very
(cont ...)

2 next

(SANDERS IS AMUSED)

See HINDLE on floor
in bgd.

THE DOCTOR: (cont) These
difficulties you referred
to ...?

(TODD LOOKS TO
SANDERS)

(136) 2 B
MC 2s DOC/TODD

SANDERS: Well, go on. Tell him.
Why not?

TODD: Originally there
were six of us.

THE DOCTOR: Roberts?

TODD: And two more before him.
Disappeared. Simply haven't
returned to the Dome.

THE DOCTOR: And you think
the Kinda took them?

(139) 5 D
4s HINDLE/SAND/ADRIC/DOC

TODD: Impossible.

THE DOCTOR: Are the Kinda
dangerous?

SANDERS: We don't know.
Y'see, with the Kinda, they
seem innocent enough. And
they smile a lot. Or
they used to.

THE DOCTOR: Used to?

SANDERS: Until we took the
hostages.

THE DOCTOR: The hostages?

SANDERS: Only a couple.
Standard procedure. It's
in the manual.

4 B next

ease L & pan
SANDERS R to
door. See DOC &
TODD join

THE DOCTOR: Could I see
them?

139a 2
MCU DOC

SANDERS: (SUSPICIOUS) Why
would you want to do that?/

139b 5
a/b

THE DOCTOR: I have a friend
who's still in the forest. I'm
quite concerned for her safety.
I'd like to know exactly how
much of a threat the Kinda
are./

Sir
HINDLE: / I must protest ...

(140) 4 B (Corridor)

3s TODD/SAND/DOC

as they come to door

SANDERS: (CONSIDERING) Yes, of course
Why not. Todd'll
show you./

(THEY STAND)

Let TODD & DOC exit R

Hold 2s HIND/SAND

They're not very interesting
though .

1F 4F 2C/F

18. INT. THE WHEREVER.

Music

(TEGAN STANDS
THERE, IN THE
MIDDLE DISTANCE,
LOOKING AROUND.
ALL IS BLACK.

THERE IS NO
DISCERNIBLE
GROUND.

IN THE DISTANCE
A BRIGHT SILVER
GIPSY CARAVAN
GLEAMS. ON
CLOSER EXAM-
INATION WE SEE
THAT IT IS
ANYTHING BUT A
CARAVAN.

359. 4 F
MLS TEGAN
She walks fwd (Treat
Quantel)

SHE GOES ACROSS
TO IT. /

360. 1 F
HS CARAVAN
See TEGAN approach in b/g.
CRANE DOWN to hold TEGAN
move L of CARAVAN. Follow
her round in MCU. PAN her R.
to 3s
TEGAN/ANICCA/ANATTA

(TRUCK IN
AN/ANATT)
SHE PEERS ROUND
IT AND SEES
ANICCA, AN OLD
MAN AND ANNATTA,
AN OLD WOMAN.
THEY SIT FORM-
ALLY IN FRONT
OF EACH OTHER
PLAYING CHESS. /

361. 2 F
CU TEGAN

ABANDONING
CAUTION, SHE
STEPS INTO FULL
VIEW. NO
REACTION) /

362. 4 F
M2-s ANICCA/ANNATTA

363. 2 F
3-s TEGAN/ANICCA/ANNATTA

TEGAN: Hello.

(00'13

(ANNATTA LOOKING
UP. MATTER OF
FACT) /

364.

4 F

Low MC 2-s AN/ATT
Include chessboard

ANNATTA: You, my dear,
can't possibly exist.
So go away. (RETURNS TO
GAME)

2C 3E 5E

(260) 2 C 19. INT. DOME. TODD'S ROOM. DAY.
CU eyes & light

(A PENCIL LIGHT
SHINES INTO THE
BLANK EYES OF
ONE OF THE
HOSTAGES. NO
RESPONSE)

TODD: Sanders doesn't think
they're ill. He thinks they're
sulking.

(261) 3 E
C. 2s TODD/DOC
with Kinda in
bgd. MCU DOC
as TODD leaves.

THE DOCTOR: (VO) Mmm. Complete
absence of neuromuscular reaction.
They're not sulking.// Shock of
some kind, wouldn't you think,
in the circumstances?

(262) 5 E
Deep 2s DOC/TODD
with bench fgd

(WIDEN OUT. THE TWO KINDA
SIT ON A BENCH STARING
STRAIGHT AHEAD. BLANK
BARS IMPRISON THEM.

THE LAB AROUND IS A
CLUTTER OF EVERYTHING,
INCLUDING PLANTS IN
POTS. THE DOCTOR
RETURNING PENCIL LIGHT)

Your
arrival here amongst them
must have come as something
of a surprise. And then
to lock them up./

3 next

(HE LOOKS AT
THE BARS)

TODD: I argued against it.
It's totally illogical.

THE DOCTOR: Oh, illogical? Please
let me out of here. Have you any
idea of the effect upon a prim-
ative mind...

(263) 3 E
MCU TODD as she
turns. Pan her L
to 2s with DOC

TODD: (INTERRUPTING)
Primitive?/ Is that what you think
I'm not so sure.

Music

(SHE INDICATES A
NECKLACE WORN BY
THE KINDA AROUND
THEIR NECKS, ALL
KINDA WEAR ONE)

See Kinda in bgd

Does that design
remind you of anything?

THE DOCTOR: (WHO IS LOOKING)
Well, it could be the
Double Helix.

(264) 2 C
CU necklace
(265) 3 E
2s TODD/DOC

TODD: It is./ The heart of
a chromosome. They all wear
them./

Pan DOC R as he
leaves cage

THE DOCTOR: Thank you. What
could they know of molecular
biology?

(00'27"

1F 4F 2F 5F

20. INT. THE WHEREVER.

(TEGAN STANDS THERE.

ANICCA AND ANATTA
CARRY ON WITH THEIR
GAME.

DURING THE SCENE
SEE VERY CLEARLY
THAT BOTH OF THE
COUPLE HAVE THE
SNARE DESIGN ON
THEIR ARMS. (SEE
SCENE 22)

366. 4 F
MCU TEGAN

TEGAN: (GETTING IMPATIENT)
Look, hello! /

367. 5 F
2s ANICCA/ANATTA with
table fgd

(ANICCA LOOKS UP,
THEN BACK TO GAME)

ANATTA: Did you see?

ANICCA: (SURPRISED) Why?
Did you?

ANATTA: I asked first.

368. 4 F
MCU ANATTA

ANICCA: So, you did see. /

ANATTA: It proves nothing.
Because an illusion is shared
doesn't mean -

369. 2 F
MCU ANICCA

ANICCA: Of course not.

370. 4 F
MCU ANATTA

(PAUSE, THEN BOTH
LOOK UP, CAUTIOUSLY)

ANATTA: Besides how do I know
that what you think you see is - /

MCU ANICCA

372 5 F ANICCA: - what you think you see./
CU chess board & arms

ANATTA: Or vice-

ANICCA: -versa.

379 4 F ANATTA: Exactly./
 MCU DUKKHA

380 2 F ~~MCU TEGAN, caravan~~ TEGAN HEARS A SNORT OF SUPPRESSED
in background as LAUGHTER FROM THE
she turns CARAVAN. TURNS JUST
IN TIME TO SEE DUKKHA,
A YOUNG MAN, WHIP BACK
OUT OF SIGHT.

SHE TURNS BACK AND
THE CHESS PLAYERS
DISAPPEAR

381 4 F ANICCA: However, I can only
 LS chess players conclude it is you who have
 (Treat Quantel) invented her, as a means of
 putting me off my game.

Music

(00'15")

(266) 5 E 21. INT. DOME: TODD'S ROOM. DAY.

MC 2s DOC/TODD
with experiments
in fgd

TODD:

... There are no predatory
animals on Deva Loka.

No diseases. No
adverse environmental factors. The
climate is constant, within a
five degree range. The trees
fruit in sequence all year
round.

THE DOCTOR: Which means the
Kinda have no need for shelter
and no fears for food supply.

TODD: Right. And there's
something else.

THE DOCTOR: What?

(268) 3 E
C. 2s Kinda

TODD: I think the Kinda are tele-
pathic.

Music

(00'05'

1F 3G

22. INT. THE WHEREVER.

(382)	1 F	<p>HIGH SHOT CARAVAN</p> <p>DUKKHA f/g L, TEGAN B/g R. Hold TEGAN'S move round caravan.</p> <p>CRANE DOWN as TEGAN passes caravan to 2-s DUKKHA/TEGAN</p>	<p>(BEHIND THE CARAVAN DUKKHA IS DOUBLED UP WITH LAUGHTER.</p> <p>WE SEE THAT THERE IS A SNAKE DESIGN TATTOOED ALONG THE LENGTH OF HIS RIGHT ARM, ITS HEAD ON THE BACK OF HIS RIGHT HAND.</p> <p>TEGAN APPEARS. SHE LOOKS DOWN ON HIM STERNLY)</p>	<p><u>Music</u></p>
(383)	3 G	<p>MCU TEGAN</p>	<p><u>TEGAN:</u> I suppose you're also going to tell me I don't exist?</p> <p>(THIS RENEWS DUKKHA'S LAUGHTER)</p>	
(384)	1 F	<p>MCU DUKKHA</p>	<p>(WAITING) Well?/</p> <p><u>DUKKHA:</u> Don't be silly. Of course you exist. How could you be here if you didn't exist?</p>	
(385)	3 G	<p>MCU TEGAN</p>	<p><u>TEGAN:</u> But where am I?</p>	
(386)	1 F	<p>M2-s DUKKHA/TEGAN</p> <p>Hold DUKKHA's rise. TRACK BACK and PAN them R</p>	<p><u>DUKKHA:</u> Guess.</p> <p><u>TEGAN:</u> What?</p> <p><u>DUKKHA:</u> Go on.</p>	

CRANE UP to LS
TEGAN/DUKKHA

TEGAN: (LOOKING ROUND) It
looks to me like the middle
of nowhere.

┆
(00'36")

2D 3E

(269) 3 D 23. INT. DOME: TODD'S ROOM. DAY.
H. 4s. TODD/Kinda/Todd

TODD:

They can't speak. They have no language. And yet. They can communicate. (LOSING HEART) Take no notice of me Doctor, it's only a guess. And guesses are not science. Have an apple.

Pan R to hold
TODD's move

(PICKS UP APPLES)

THE DOCTOR: I thought the native produce was forbidden.

TODD: (BITING INTO APPLE) I am a scientist. I do not feel bound by Hindle's stupid precautions.

(THE DOCTOR BITES INTO HIS APPLE AND FINDS IT GOOD.

HE AND TODD STAND EITHER SIDE OF THE WINDOW, FRAMING THE GREENERY. THEY LOOK OUT)

Beautiful, isn't it?

THE DOCTOR: Yes.

TODD: You heard Sanders?

THE DOCTOR: What?

TODD: Paradise he called it.
(cont ...)

Music
↓

(TODD AND THE DOCTOR
LOOK)

TODD: (cont) Perhaps he
said more than he knew.

(00'05")

2F 4F

24. INT. THE WHEREVER.

387

2 F
MLS TEGAN/DUKKHA

Track in to M2-s

TEGAN: What's so funny?

(DUKKHA IS ABRUPTLY
SERIOUS. HE FOLDS
HIS ARMS. THE SNAKE
DESIGN IS CLEARLY
SEEN)

388

4 F
MCU DUKKHA, see
snake on arm

DUKKHA: I'll tell you.

TEGAN:

(INDICATING SNAKE
DESIGN)

389

2 F
MC2-s TEGAN/DUKKHA
as his hand comes
down

Why do you wear
that thing.

DUKKHA: Why shouldn't I?

Pan TEGAN R
Crab R to see arm

TEGAN: The old couple
playing chess wore the same
design.

388a

5
CU Snake

DUKKHA: They would.

389a

2
a/b

Music



			<u>TEGAN:</u> Why? /	<u>Music</u>
389b	<u>4</u>	<u>CU DUKKHA</u>		↓ (00'10")
			<u>DUKKHA:</u> Because we're the same. /	
390	<u>4</u>	<u>F</u> <u>MCU TEGAN</u>	<u>TEGAN:</u> As what? /	
391	<u>2</u>	<u>F</u> <u>MCU DUKKHA</u>	<u>DUKKHA:</u> Each other.	

INSERT FOR PART 1: SC. 24A: EXT DOME DAY

Music

LS ARIS R-L
As directed

ARIS THROUGH TREES TOWARDS
DOME

INCLUDE ON MODEL SHOT

(00'09")

700

2D 3E 5E 4C
2C

ARIS
ARRIVE BY DOME

(271) 3 E 25. INT. DOME: TODD'S ROOM. DAY.
C. 2s Kinda

(272) 5 E
3s Kinda/TODD

ARIS

(273) 2 D
MCU DOCTOR

C. 2s as TODD
joins.

(THE DOCTOR LOOKS
THROUGH THE WINDOW
AND SEES A MISERABLE-
LOOKING ARIS STEP
OUT OF THE TREES
AND STAND STILL,
LOOKING TOWARDS
THE DOME)

THE DOCTOR: There's a Kinda
out there now.

TODD: Yes. Strange. He's
often around. The others
keep well away.

THE DOCTOR: He doesn't look
as though he's living in
Paradise.

ARIS LEAVING

((274) 3 E
M.2s DOC/TODD

TODD: No, he doesn't, does
he?

THE DOCTOR: What are your
plans for this planet?

TODD: If I told you that, Hindle
would have a fit.

THE DOCTOR: Oh well, of course, if Hindle would have a
fit

(275) 4 C MLS HINDLE
down corridor
to MCU

(276) 5 E
M.3s DOC/TODD/
HINDLE

TODD: (AMUSED) The mother-
ship returns in six seasons.
If we've survived, we will
submit a report which will
be assessed with a view to
colonisation. Our
motherworld is very over-
crowded.

(HINDLE COMES IN)

Music

(00'08")

Music

Music

Crab R as HINDLE
goes behind bench

HINDLE: What have you two
been talking about?

TODD: I beg your pardon.

HINDLE: I want to know.

TODD:
What gives you the right,...
... this is my laboratory.

HINDLE: I am designated
SR Security.

3s as he reaches:
DOC & TODD

TODD: What do you want?

HINDLE: Sanders wants to
see you. Both.

(HINDLE SEES THE
APPLE TODD HOLDS)

What's that? Give it to me.
The manual strictly
forbids ...

TODD: (ANGRY) Does it
really!

(00'41")

(SHE PLACES THE
APPLE IN HIS OPEN
HAND AND GOES OUT)

3 next

THE DOCTOR:
An apple a day
keeps the er...No, never
mind.

			(HE GOES OUT.
		MS HINDLE moving fwd	HINDLE, ALONE, AND BESIDE HIMSELF, HURLS THE APPLE AWAY FROM HIM.
		Bench fgd, HINDLE in & sweeps plants off	A SPECIMEN TREELET IN A POT CATCHES HIS EYE. HE GRABS IT, YANKS IT FIERCELY FROM ITS POT, AND TEARS IT TO PIECES.
(280)	3	E	SAVAGERY AND RELEASE ALL OVER THE ROOM.
		MS HINDLE rampaging	GATHERS HIMSELF. THE TWO KINDA LOOK ON, BLANK.
			HE NOTICES HIS CLOTHING IS DIS- ARRANGED. STRAIGHTENS HIMSELF UP.
(281)	5	E	
		MS HINDLE. He comes fwd & picks up mirror	
(282)	2	C	HE FINDS A MIRROR.
		MCU HINDLE & mirror Zoom in to mirror & see Kinda	CAN NOW STRAIGHTEN HIS TIE ETC., TO HIS OWN SATISFACTION.
(283)	3	E	HE CATCHES SIGHT OF THE REFLECTION OF THE KINDA. THEIR EYES HAVE MOVED TO MEET HIS, IN THE MIRROR)
		C. 2s Kinda	
(284)	2	C	
		MCU HINDLE turnins to Kinda	

Music

(00'09")

Music

(00'15")

2B 5D 3D
4B (Corridor)

(142) 3 D 26. INT. DOME: CENTRAL ROOM. DAY.
3s DOC/TODD/SANDERS

(SANDERS IS PUTTING
THINGS IN A BAG)

SANDERS: You got a better
idea?

TODD: I was just pointing
out that if you...

SANDERS: Well don't! I'm
not Roberts. Oh yes, incidentally,
while I'm away, Mr. Hindle will be
in charge here.

(143) 2 B THE DOCTOR: Oh I don't think that.../
MCU SANDERS

SANDERS: Yes? ? What?

(145) 5 D THE DOCTOR: Nothing.
2s TODD/SAND
Crab L to
include DOC., see
ADRIC in bgd.

SANDERS: Good. Oh, I
know the nonsense she's been
filling your head with. Well
answer me this. If the Kinda
are so clever how is it they
didn't think to build their
own Interplanetary
Vehicle and come colonise us?

Track in with
SANDERS to C. 2s
ADRIC/SANDERS
by door

TODD: I don't quite see what that...

SANDERS: The point is they're
just a bunch of ignorant
savages.

4 next

ADRIC: Mr. Sanders, are you going in
that machine.

SANDERS: The Total Survival Suit?
Yes, of course. Why?

ADRIC: Well, I was just thinking
that if it had malfunctioned in
some way, then that might explain
what happened to Roberts.

SANDERS: (DELIGHTED) Good
thinking, boy. Well done.

(ARM ROUND ADRIC'S
SHOULDERS. TO THE
OTHERS)

(146) 4 B (Corridor)

2s ADRIC/SAND in
doorway. See
TODD & DOC bgd

Pan ADRIC/SAND. R

Y'see. That's what this
situation needs. Good, down-
the-line, practical thought.
That's all. Yes, yes, I think
you've hit it right on the nail./

27 (28) INT. THE WHEREVER

392 5 F
 MCU TEGAN TEGAN: Am I dreaming you?
 Is that it?

DUKKHA: Are you?

TEGAN: Or imagining you?

DUKKHA: Possibly.

394 4 FA
 CU TEGAN as she turns TEGAN: Well then I can abolish
 you can't I./

395 5 A
 2s (CLOSES HER EYES
 UP TIGHT, WILLING
 THIS. OPENS THEM.
 HE'S STILL THERE)/

395a 4 DUKKHA: Puzzling, isn't it.
 CU TEGAN (LAUGHS, THEN STOPS) And
 by the way. One thing.
 You will agree to being me.
 Sooner or later./ This side
 of madness or the other./

395b 5 CU DUKKHA

Music
|
(00'16")

2C 3E 5E

Music

- (286) 3 E 28 (27) INT. DOME: TODD'S ROOM. DAY.
CU mirror, flickering eyes
- (287) 5 E
C. 3s HINDLE/Kinda
zoom in to CU HINDLE (HINDLE IS CONTINUING
TO EXPERIMENT WITH
THE HOSTAGES' FASCI-
NATION WITH THE
MIRROR.)
- (288) 3 BCU Kinda 1 THEY NOW STAND IN
THE CENTRE OF THE
ROOM.
- (289) 5 BCU HINDLE HINDLE PUTS MIRROR
- (290) 3 BCU Kinda 2 CHECKS THEIR RE-
ACTION. THEY TRANS-
FER THEIR ATTENTION
TO HIM.
- (291) 5 3s HIND/Kinda as he
looks at K.2
- (292) 2 C THEY WAIT. HIS EYE
IS CAUGHT BY THE NECK
LACE ONE WEARS.
- (293) 5 BCU HINDLE KINDA ONE TAKES OFF
NECKLACE AND HOLDS
IT OUT)
- (294) 3 BCU Kinda 1
- (295) 5 3s HINDLE/Kinda
Kinda 1 moves fwd & HINDLE: Very good, but how...
gives Kinda 2's (cont...)
necklace to HINDLE
- (296) 3 BCU HINDLE (LOOKS KINDA TWO
IN EYE.
KINDA TWO TAKES OFF
BROOCH AND PUTS IT
ON THE TABLE.
- (297) 2 BCU Kinda 2 WHILST HIS BACK IS
TURNED, HINDLE
NOTICES A CHAIR.
- (298) 5 3s HINDLE/Kinda
Kinda 2 U/S to chair
Hold HINDLE's sit. HINDLE SITS. HE
LOOKS FROM ONE TO
THE OTHER)

Music

HINDLE: (cont) Well.

Crane down as Kinda
sit at HINDLE's feet

(OBEDIENTLY KINDA
ONE AND KINDA TWO
SQUAT AT HIS FEET)

(01'02")

(N.B. No Scene 29)

2B 3X

534

3. X 30. INT. THE WHEREVER.
MLS TEGAN

(TEGAN LOOKS UP
TO SEE DUKKHA)

DUKKHA: Have you changed your
mind yet?

TEGAN: No, I have not./

LS Caravan

DUKKHA: Oh good. Because
there's somebody here I'd like you
to meet.

Edit in 2-s TEGAN2/
DUKKHA

(A FIGURE STANDS
THERE, SHADOWED,
HER BACK TO TEGAN)

Or do you two already know
each other?

MS TEGAN. 2-s as
DUKKHA joins. He
x's. TEGAN looks
back

(THE FIGURE TURNS.
IT IS TEGAN
(TEGAN TWO).
TEGAN ONE IS
DUMBFOUNDED)

Edit in MS TEGAN 2/
approaching

I hope you two are going to
be friends. (LAUGHS) D'you
think you will?/

TEGAN ONE: More tricks?

DUKKHA: Well yes, I suppose
so.

Music



TEGAN: It's a bit obvious, isn't it?/

Split-screen 2s

DUKKHA: Oh yes, of course. A child (00'18")
could see through it. That's
why I like it./ Obviously,
one of you is real, the other
an illussion created by me.
That's obvious, isn't it?

MCU DUKKHA

TEGAN TWO: Yes it is.

(TEGAN ONE IS
ASTONISHED)

DUKKHA: Is it? Well in that
case all that remains is for
you two ladies to work out
which one of you is which.
Obviously.

C.S.O 2-s

(THE TWO TEGANS EYE
ONE ANOTHER WITH A
CERTAIN AMOUNT OF
CIRCUMSPECTION)

2E 3F 5G

(323) 5 G 31. INT. DOME. THE AIRLOCK. DAY.

(324) 2 E 2s SANDERS/ADRIC

LS corridor.

SANDERS comes to

fgd.

3s as TODD & DOC. join (TODD AND THE DOCTOR APPEAR)

SANDERS: (SHOUTS) Mr. Hindle!
Mr. Hindle!

TODD: What's your plan?

SANDERS: Plan? I don't
have any in them. Where is
Mr. Hindle?

THE DOCTOR: Can I come
with you?

SANDERS: Certainly not.
You'll stay here.

THE DOCTOR: I'm very concerned
about my friend, Tegan.

Well

SANDERS: / I'll keep an eye
out for her.

See HINDLE in bgd

THE DOCTOR: That may not be
enough.

really

TODD: I do think you should
think twice about leaving
Mr Hindle in command.

SANDERS: I never think twice
about anything. It wastes
too much time.

THE DOCTOR: He's not
altogether stable. In fact,
I think he's on the verge of
a nervous breakdown.

Music



5 next

Well then,
SANDERS:/ Being in charge
should do him good then.
Who knows? It might even
make a man of him.
Hindle!

(00'10")

(HINDLE APPEARS)
Ah, there you are boy. You're in
charge now boy. Carry on. Out you
go, I'm closing the airlock./
I'll be back in a couple
of days. At the outside.

(325) 5 G
3s HINDLE/SANDERS/ADRIC

ADRIC leaves

2 next

Music

(332) 2 TODD: You have neither the power nor right to arrest us,

CU HINDLE

(333) 3 HINDLE: (MENACING) You forget. I'm now in command.

C. 2s DOC/TODD

(334) 2 I have the power of life and death. (SHOUTS) Over all of you!

BCU HINDLE

334a

BCU DOC

(00'35")

1. The Doctor
Peter Davison

CLOSING TITLE SEQ. 35mm film (1'13") SOF

2. Sanders
Richard Todd

3. Todd
Nerys Hughes

4. Hindle
Simon Rouse

5. Tegan
Janet Fielding

6. Adric
Matthew Waterhouse

Nyssa
Sarah Sutton

7. Anatta
Anna Wing

Anicca
Roger Milner

8. Dukkha
Jeffrey Stewart

Aris
Adrian Mills

T/J SLIDES continued

9. Incidental Music
Peter Howell

Special Sound
Dick Mills
10. Production Manager
Ann Faggetter

Production Associate
Angela Smith

Production Assistant
Rosemary Parsons

Assistant Floor Manager
Val McCrimmon
11. Visual Effects Designer
Peter Logan

Video Effects
Dave Chapman
12. Technical Manager
David Hare

Senior Cameraman
Alec Wheal
13. Vision Mixer
James Gould

Videotape Editor
Steve Murray
14. Lighting
Mike Jefferies

Sound
Alan Machin
15. Costume Designer
Barbara Kidd

Make-up Artist
Suzan Broad
16. Script Editor
Eric Saward

Title Sequence
Sid Sutton
17. Designer
Malcolm Thornton
18. Producer
John Nathan-Turner
19. Director
Peter Grimwade

C. BBC 1981